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MacDowell, Edward Alexander
[Sonata, piano, no.4, op.59]
4th sonata (Keltic) for piano-forte

M
23
M13
op.59
E5



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4th Sonata

(KELTIC.)

for

Pianoforte

by

EDWARD MAC DOWELL.

OP. 59.

5/_ net.

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To Edvard Grieg.

Who minds now Keltic tales of yore,
Dark Druid rhymes that thrall,
Deirdre's song and wizard lore
Of great Cuchullin's fall.

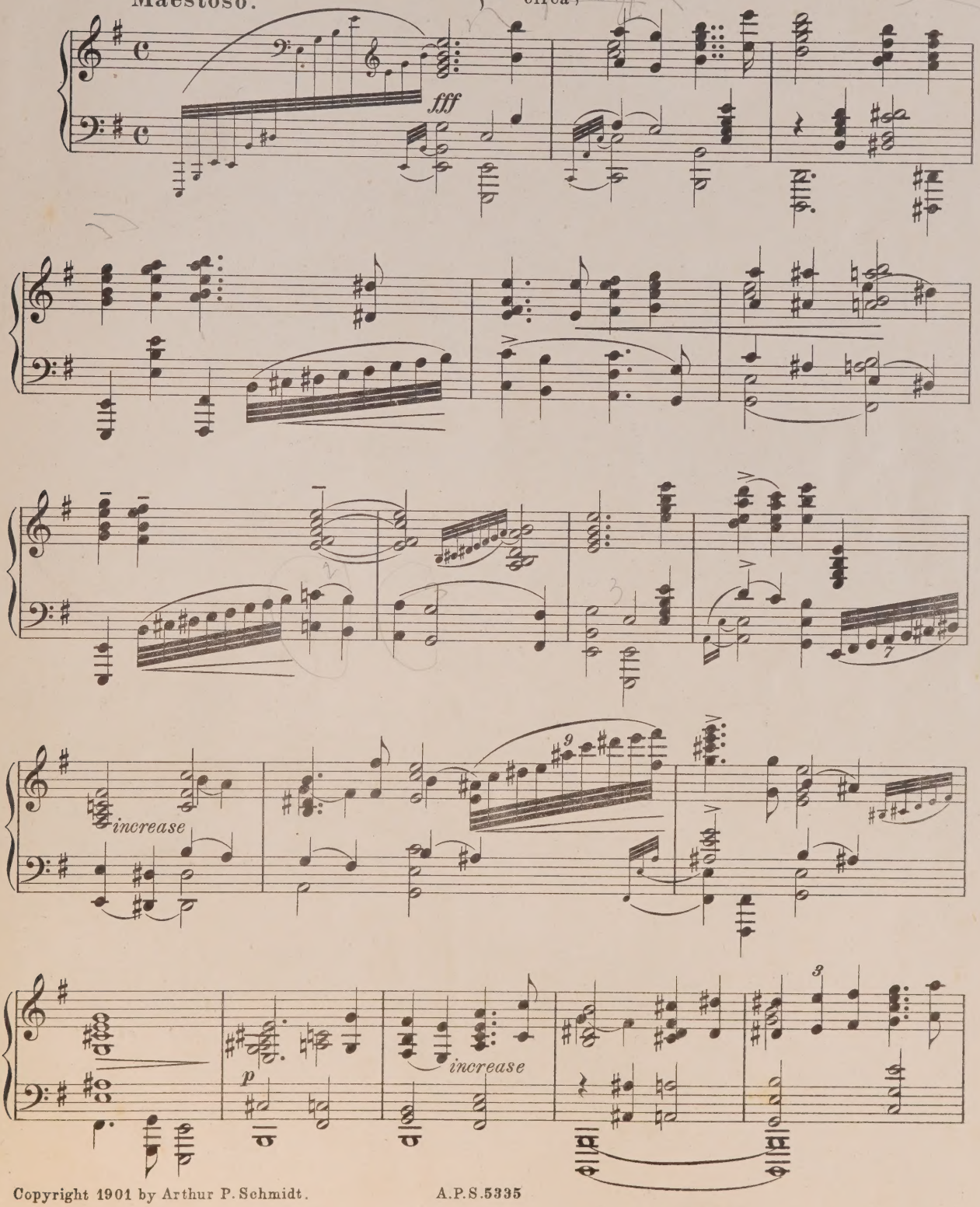
M
23
M13
op.59
E5

Fourth Sonata.

With great power and dignity.
Maestoso.

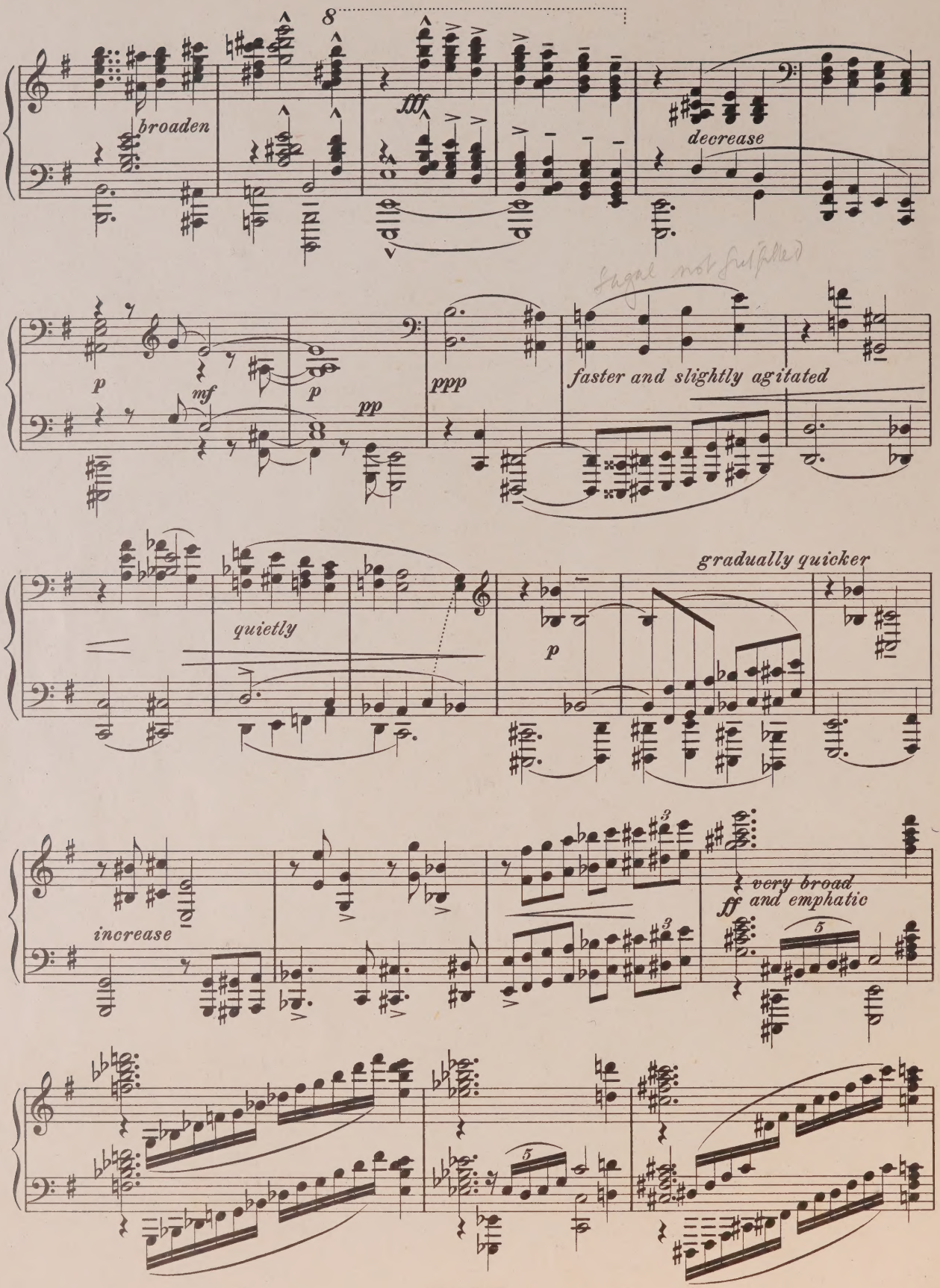
♩ = about / circa 84

Edward Mac Dowell, Op.59.

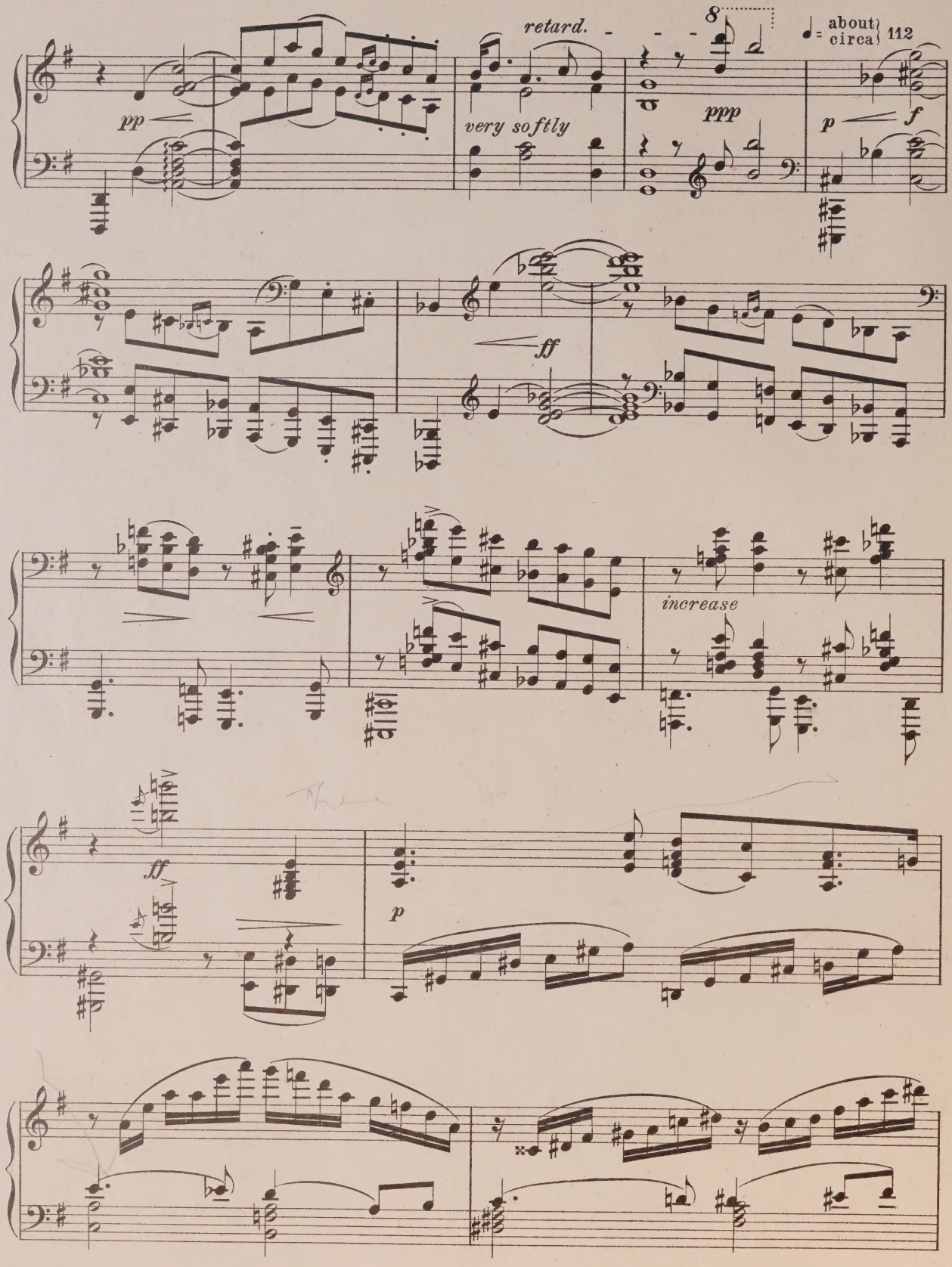


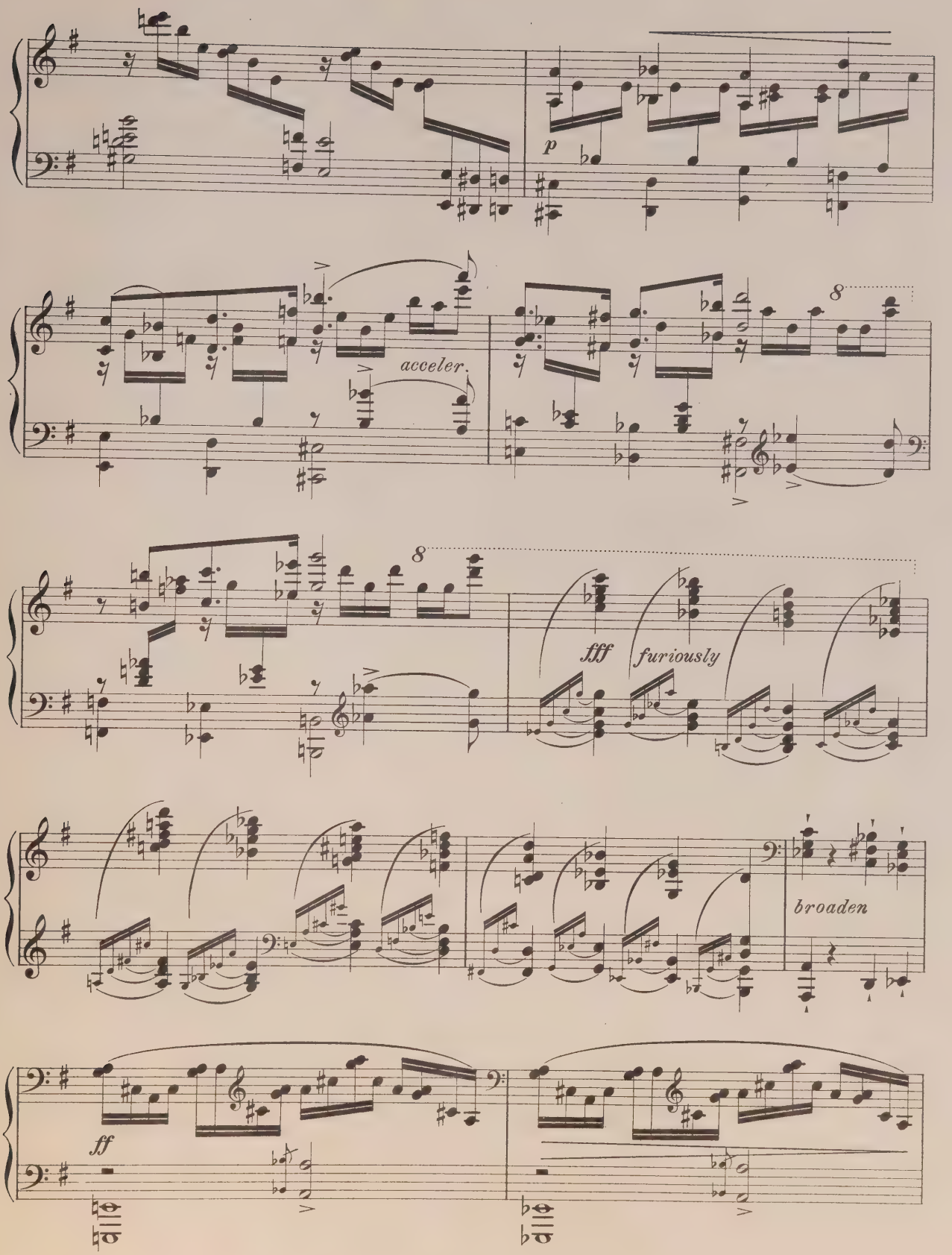
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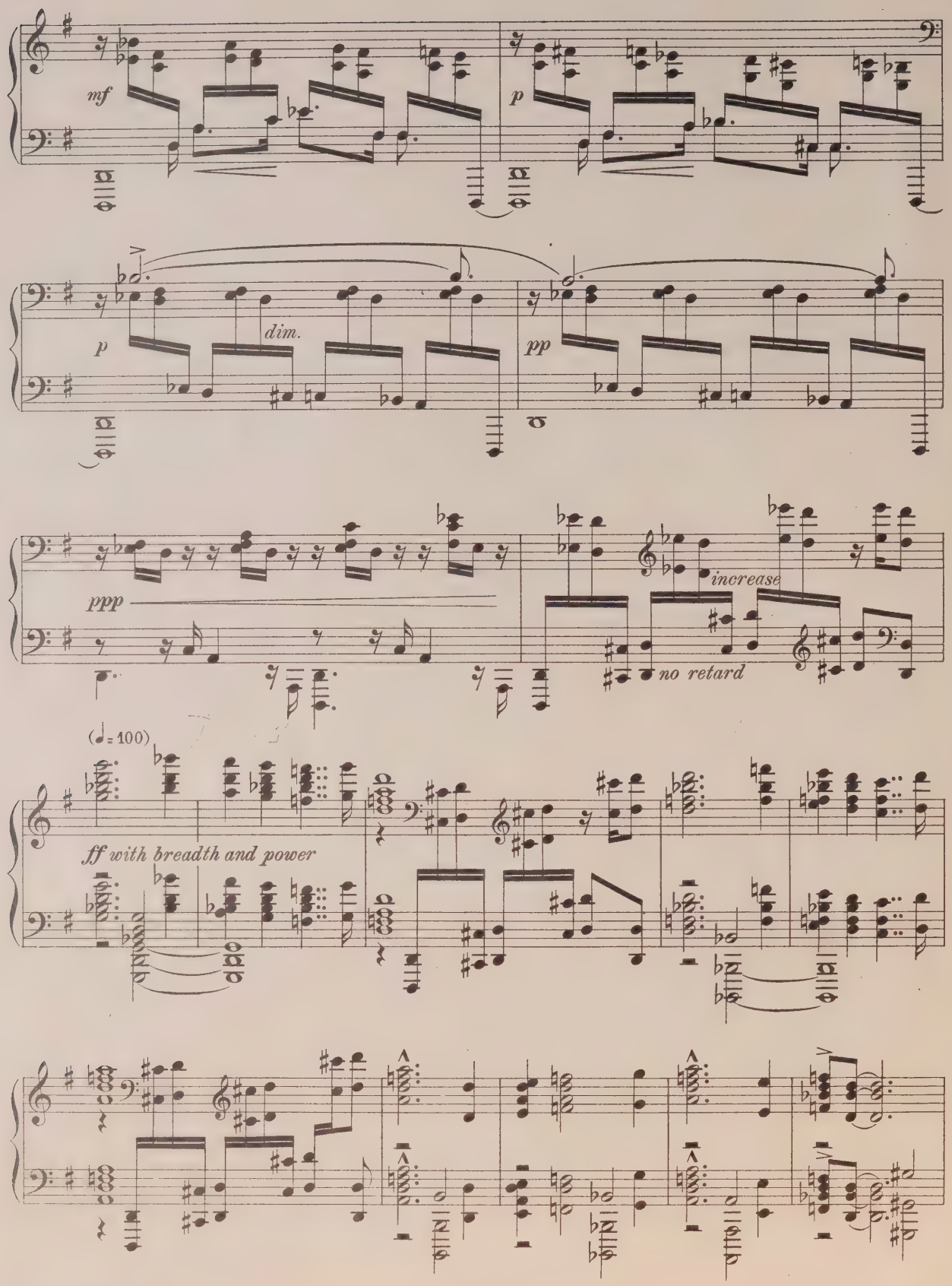
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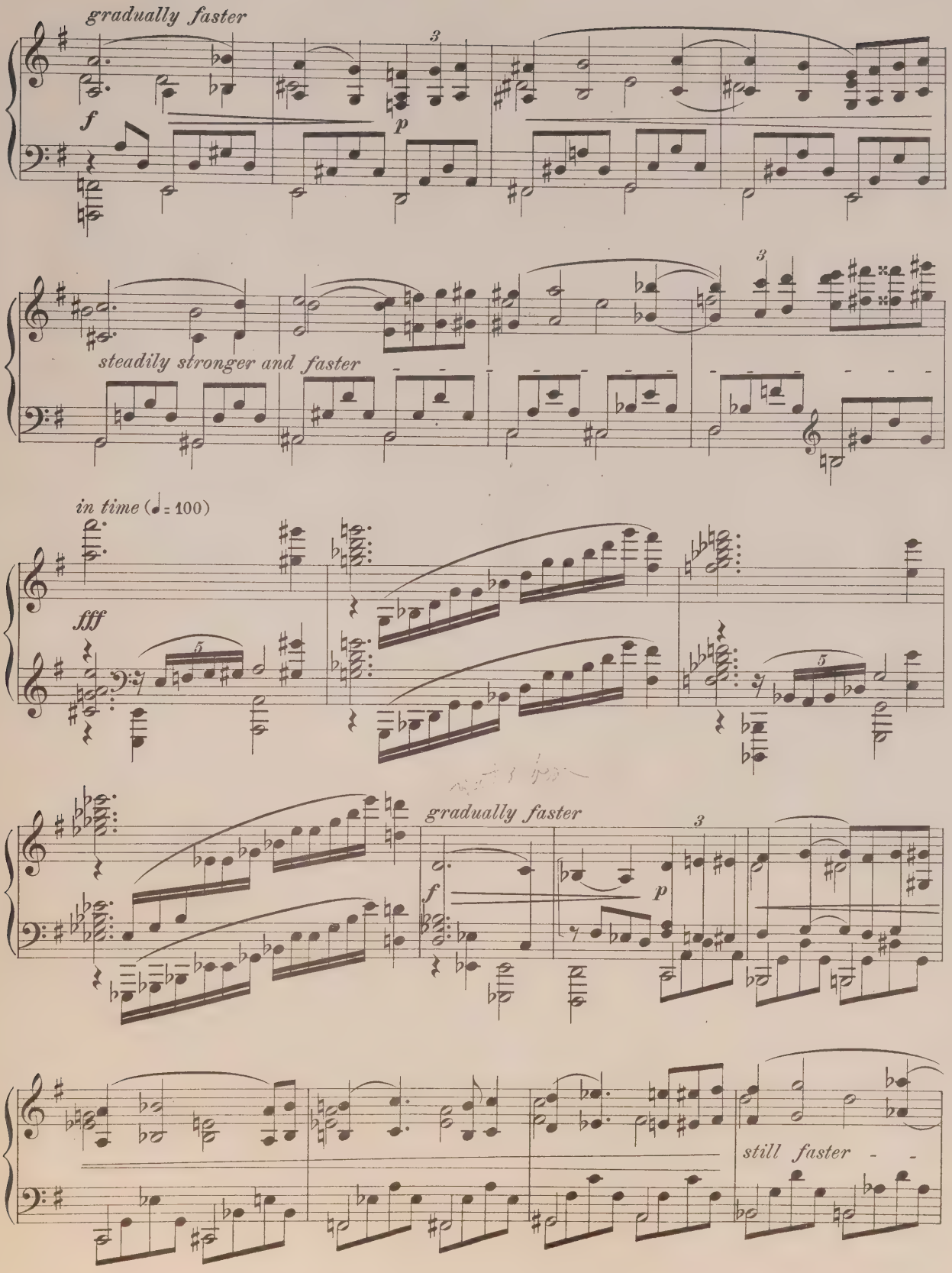

broaden
fff
decrease
Fugal not fulfilled
p
mf
p
pp
ppp
faster and slightly agitated
quietly
p
gradually quicker
increase
very broad
ff and emphatic

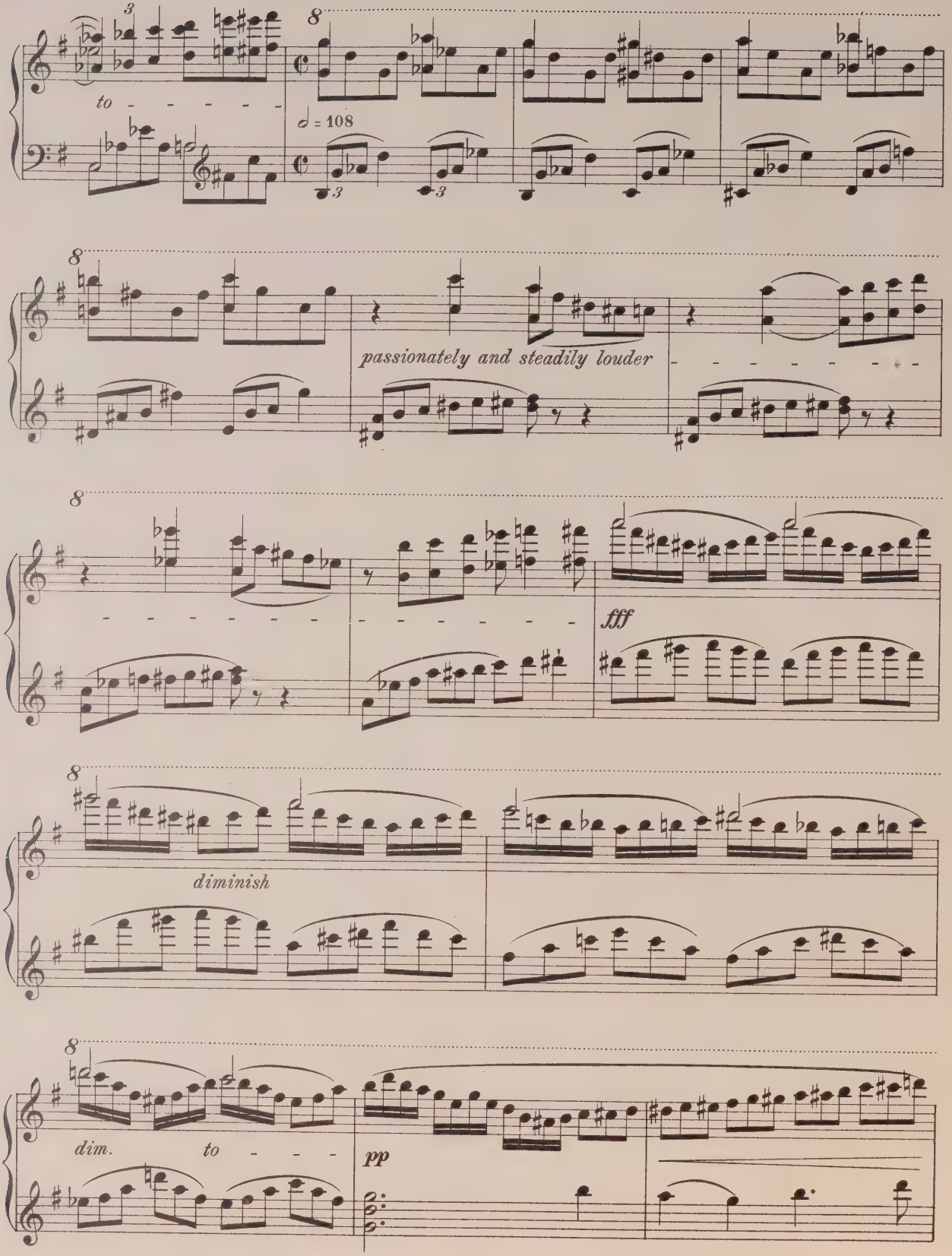

increase and broaden
♩ = about circa 100
slightly ret.
slightly ret.
slightly ret.
slightly ret.


retard.
very softly
8
ppp
about
circa
112
pp
p
f
ff
increase
ff
p

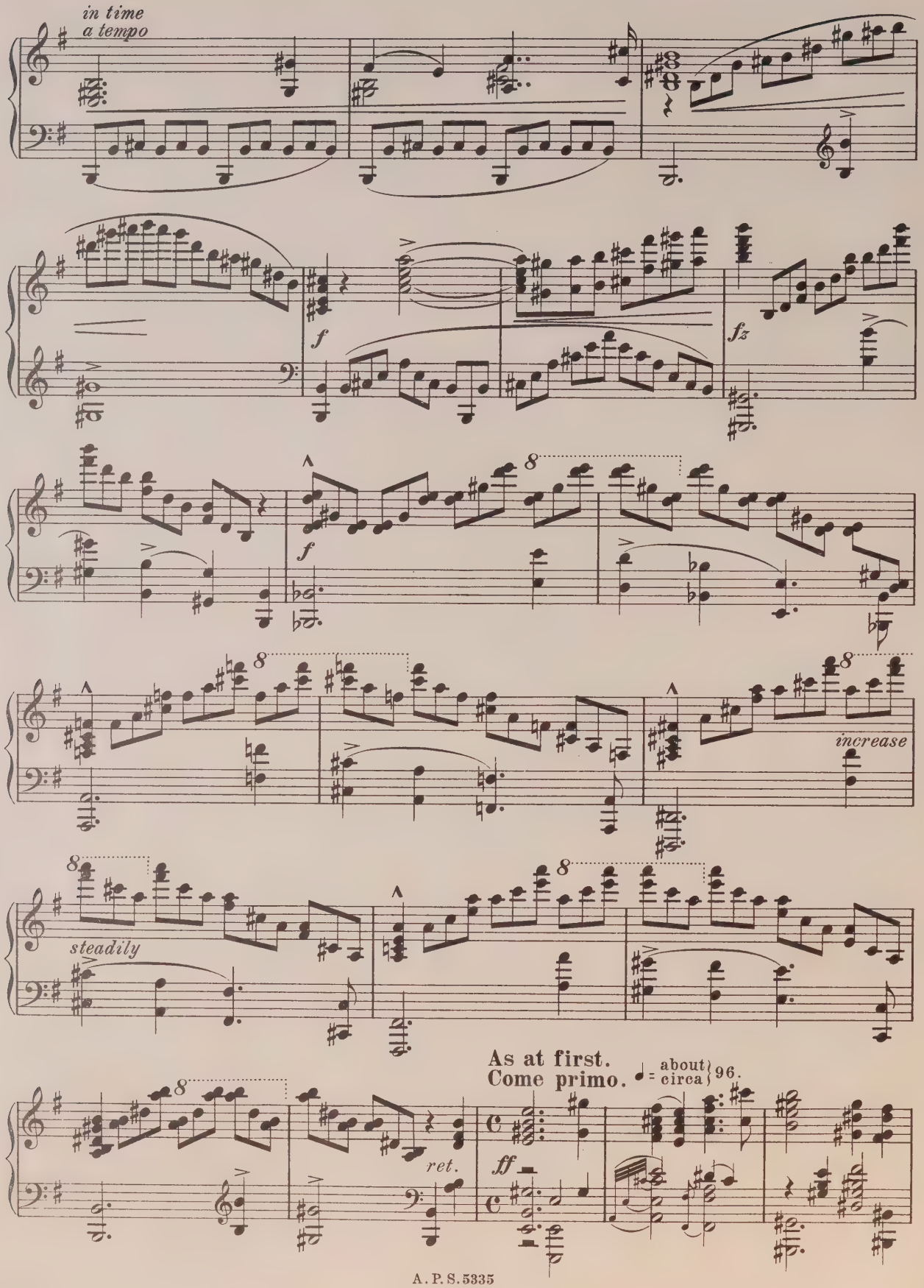

p
acceler.
8
8
fff
furiously
broaden
ff

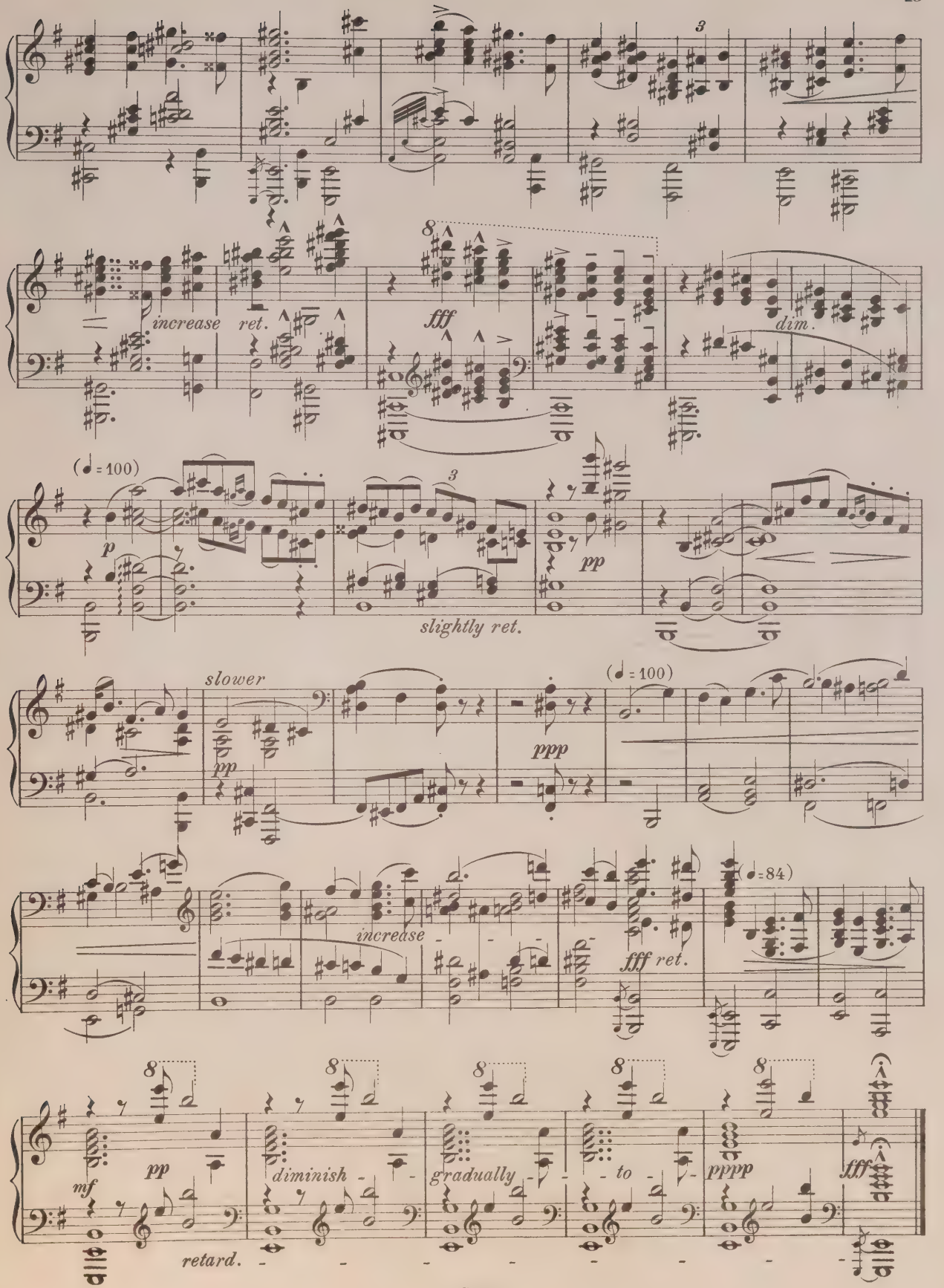

mf
p
dim.
p
pp
ppp
increase
no retard
(♩= 100)
ff with breadth and power


gradually faster
f
p
steadily stronger and faster
in time (♩ = 100)
fff
gradually faster
f
p
still faster


to
♩ = 108
passionately and steadily louder
fff
diminish
dim. to
pp


8
pp
pp
pp
more deliberately
retard.
pp

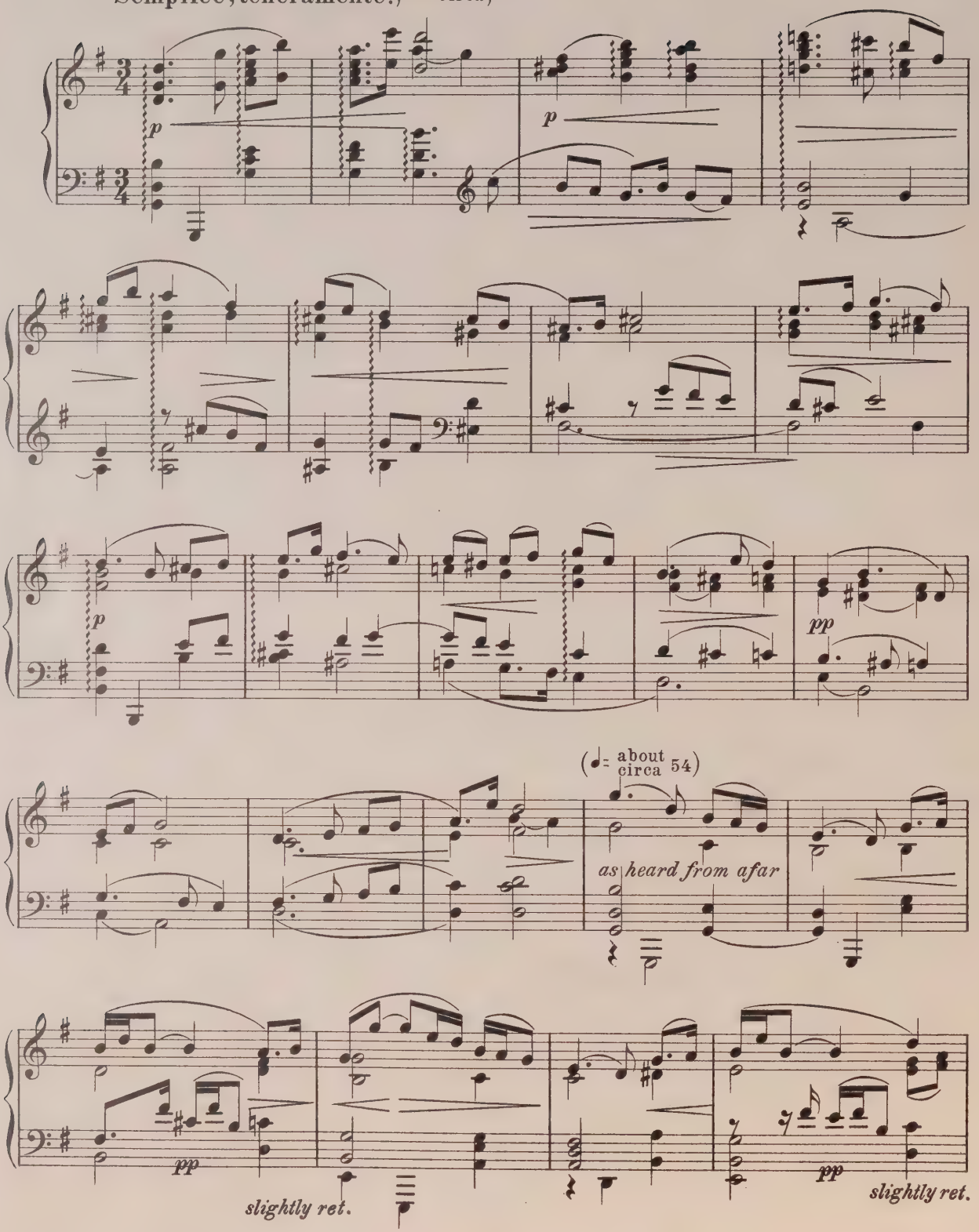

in time
a tempo
f
fz
f
increase
steadily
As at first.
Come primo.
= about circa 96.
ret.
ff

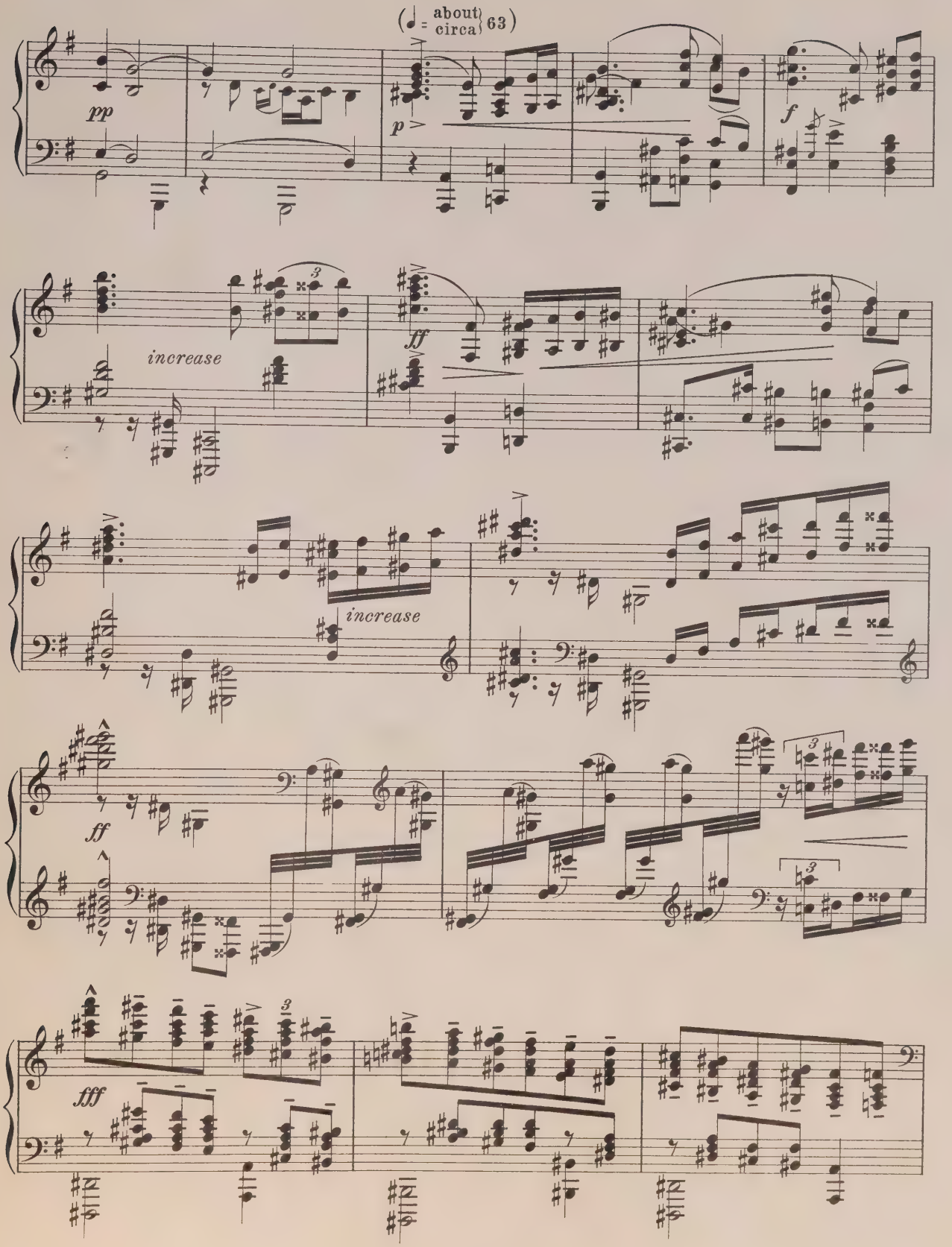

increase
ret.
fff
dim.
(♩=100)
p
pp
slightly ret.
slower
ppp
(♩=100)
increase
fff ret.
(♩=84)
mf
pp
retard.
diminish
gradually
to
pppp
fff

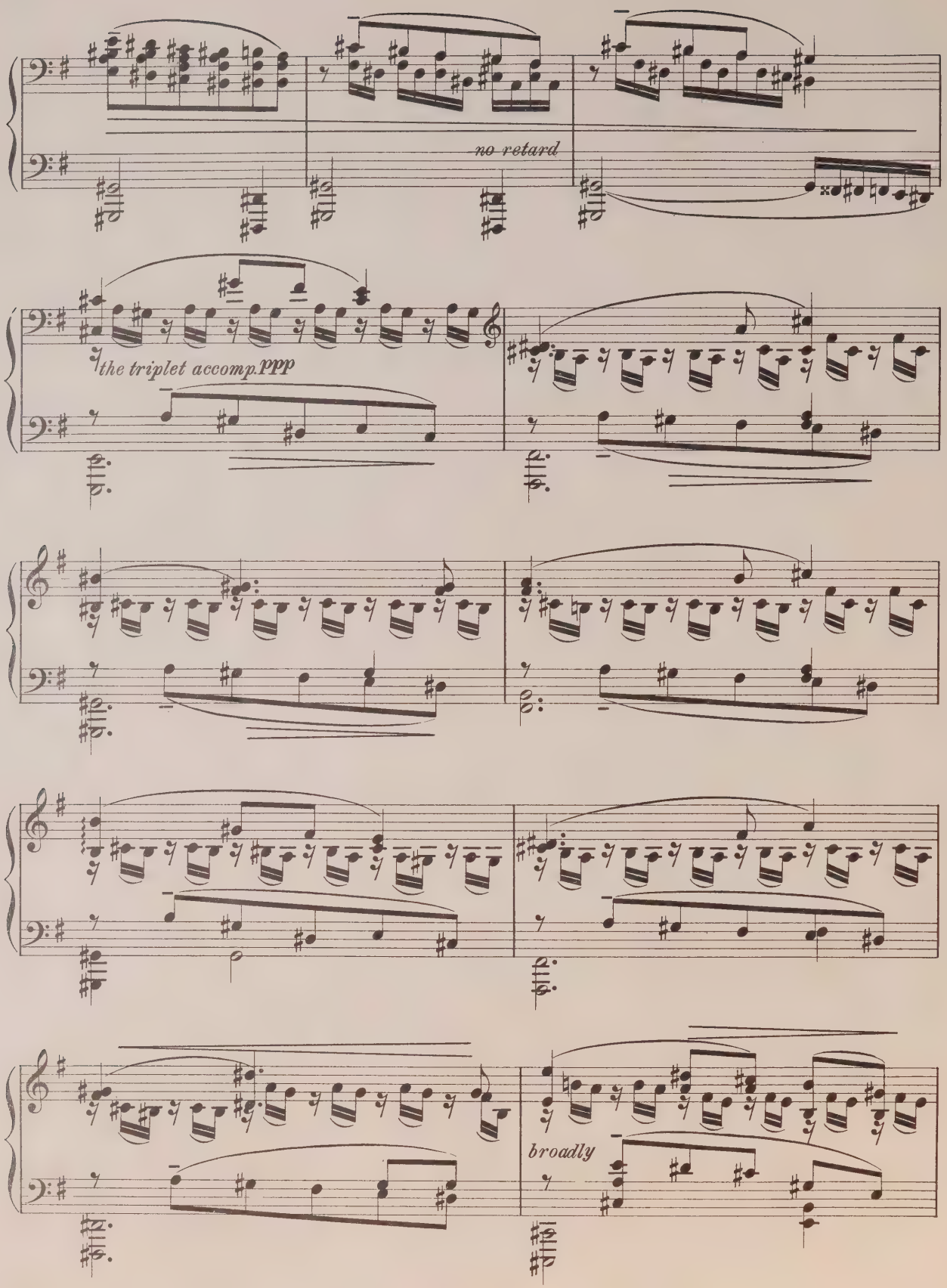
II.

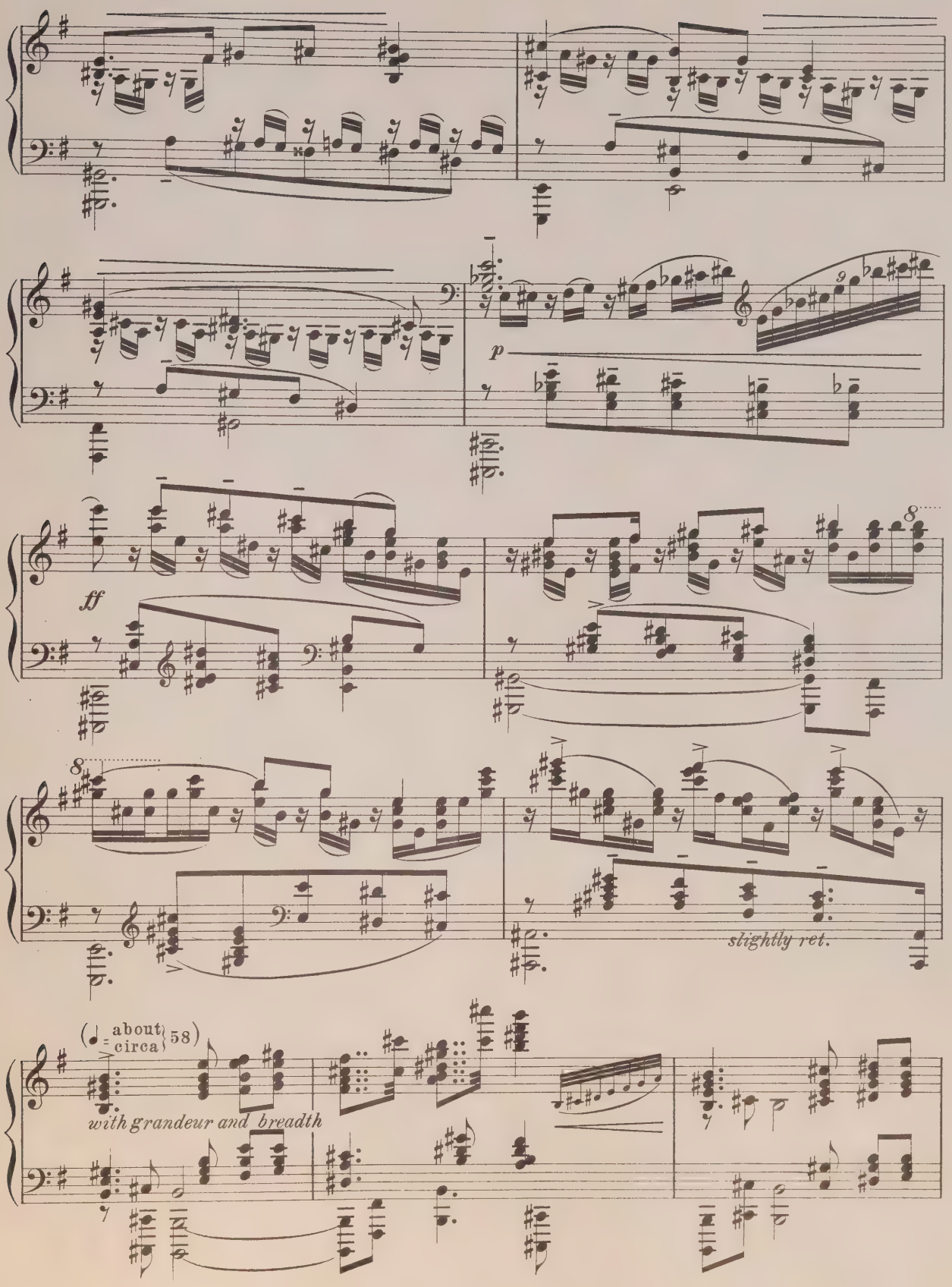
With naive tenderness.
Semplice, teneramente.

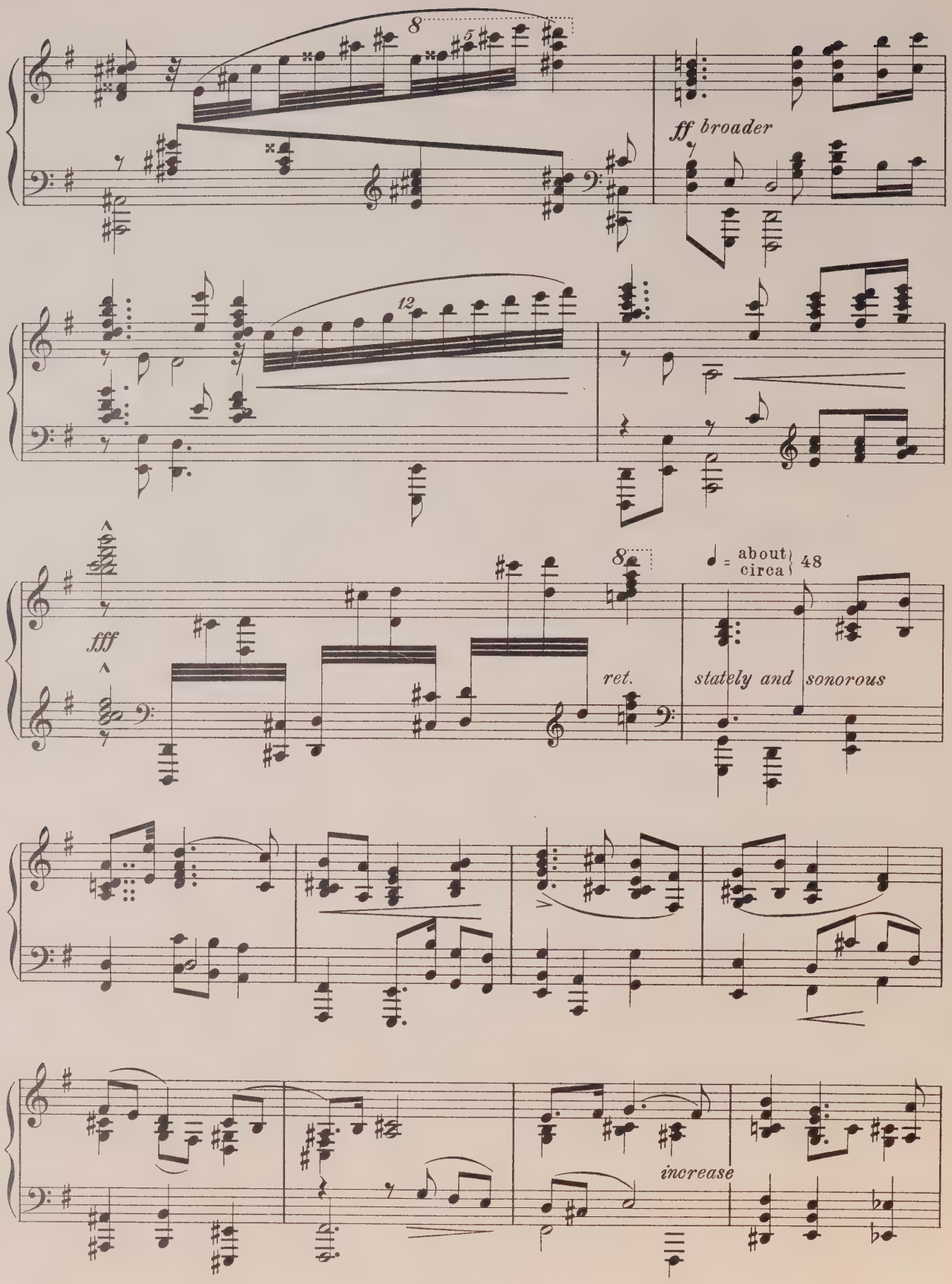
♩ = about / circa 48.

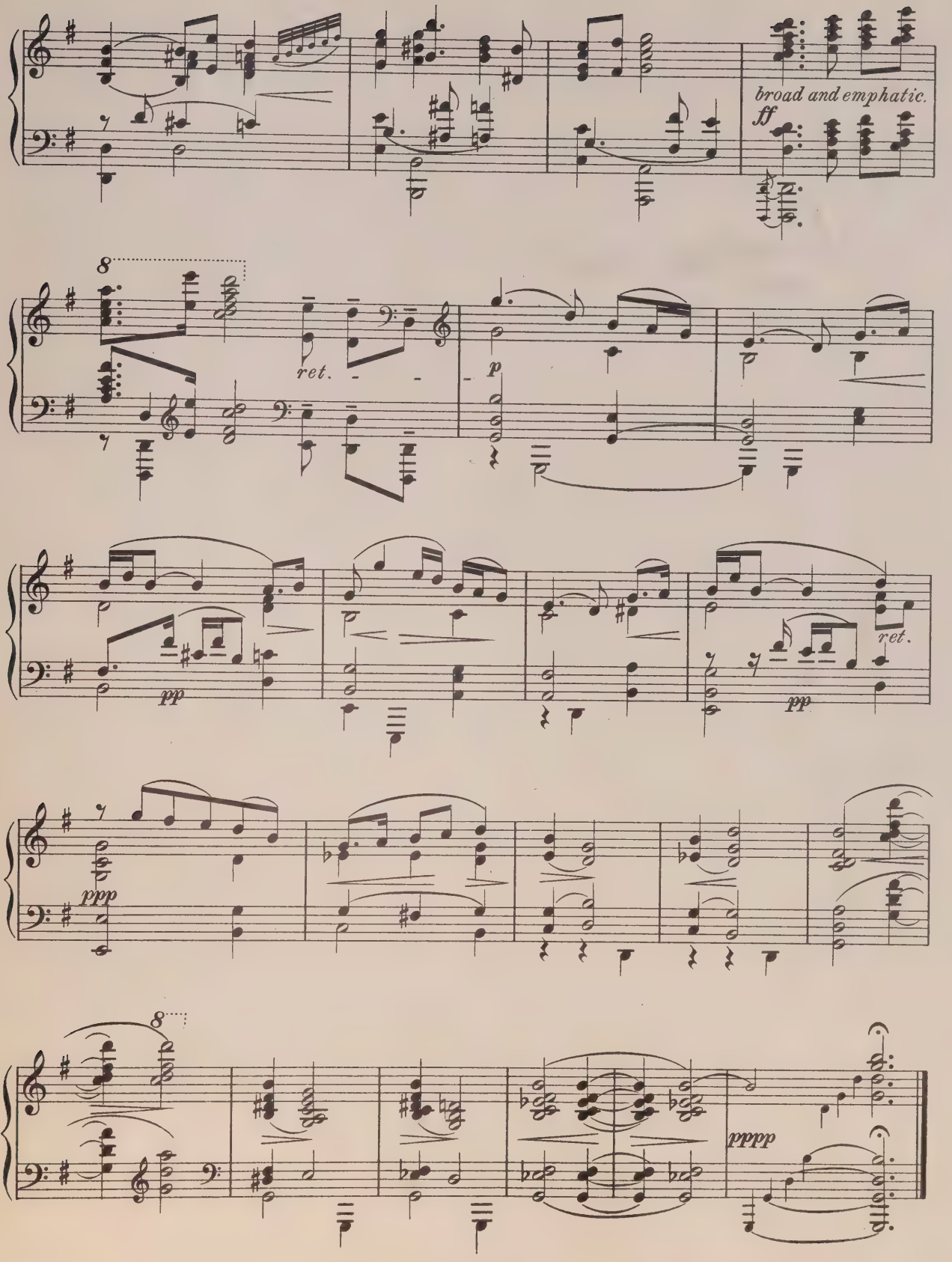



(♩ = about / circa 63)
pp
p
f
increase
ff
increase
ff
fff

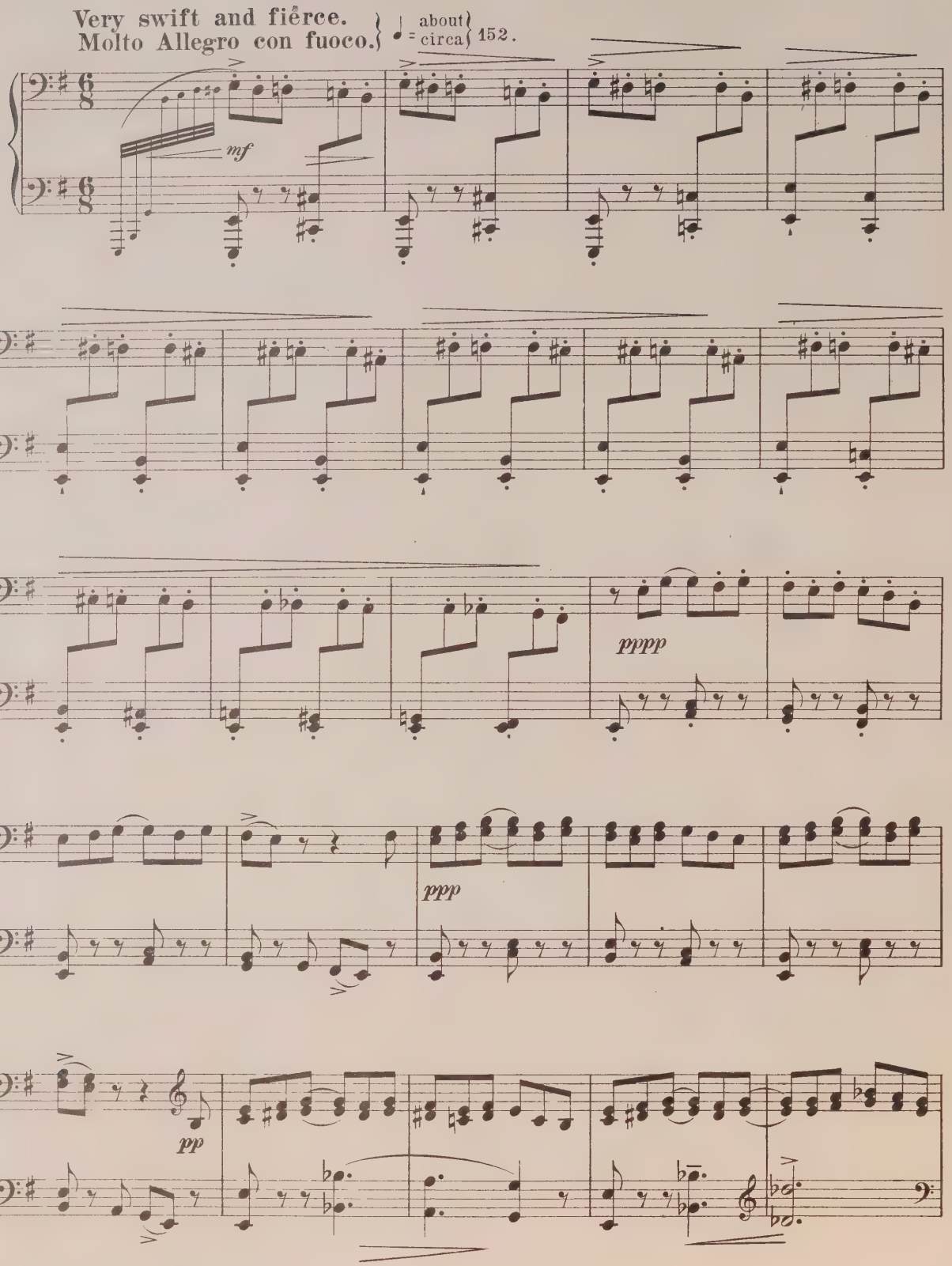

no retard
the triplet accomp. ppp
broadly


p
ff
8
8
slightly ret.
(♩ = about / circa 58)
with grandeur and breadth

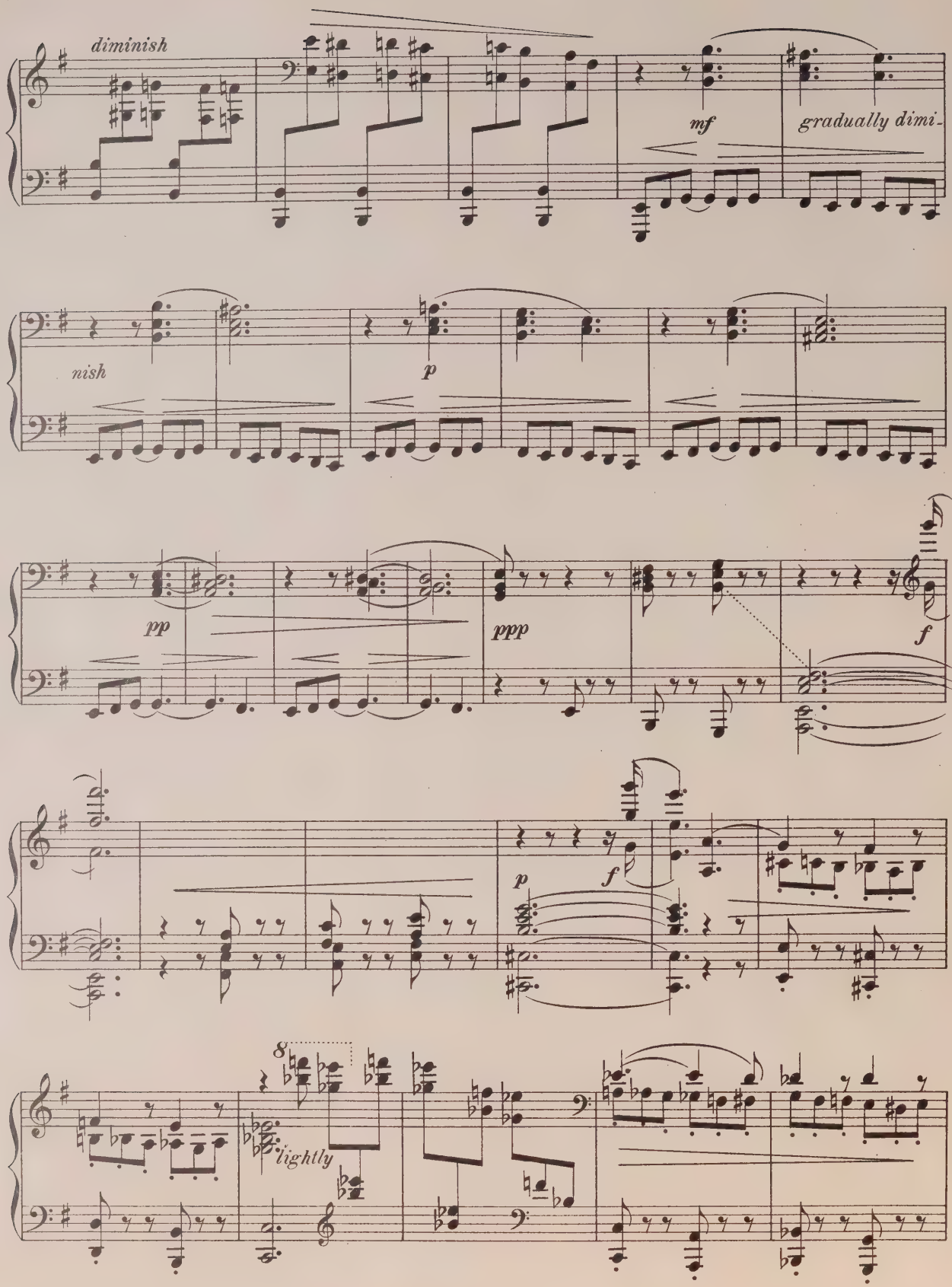

8
ff broader
12
fff
8
ret.
= about circa 48
stately and sonorous
increase

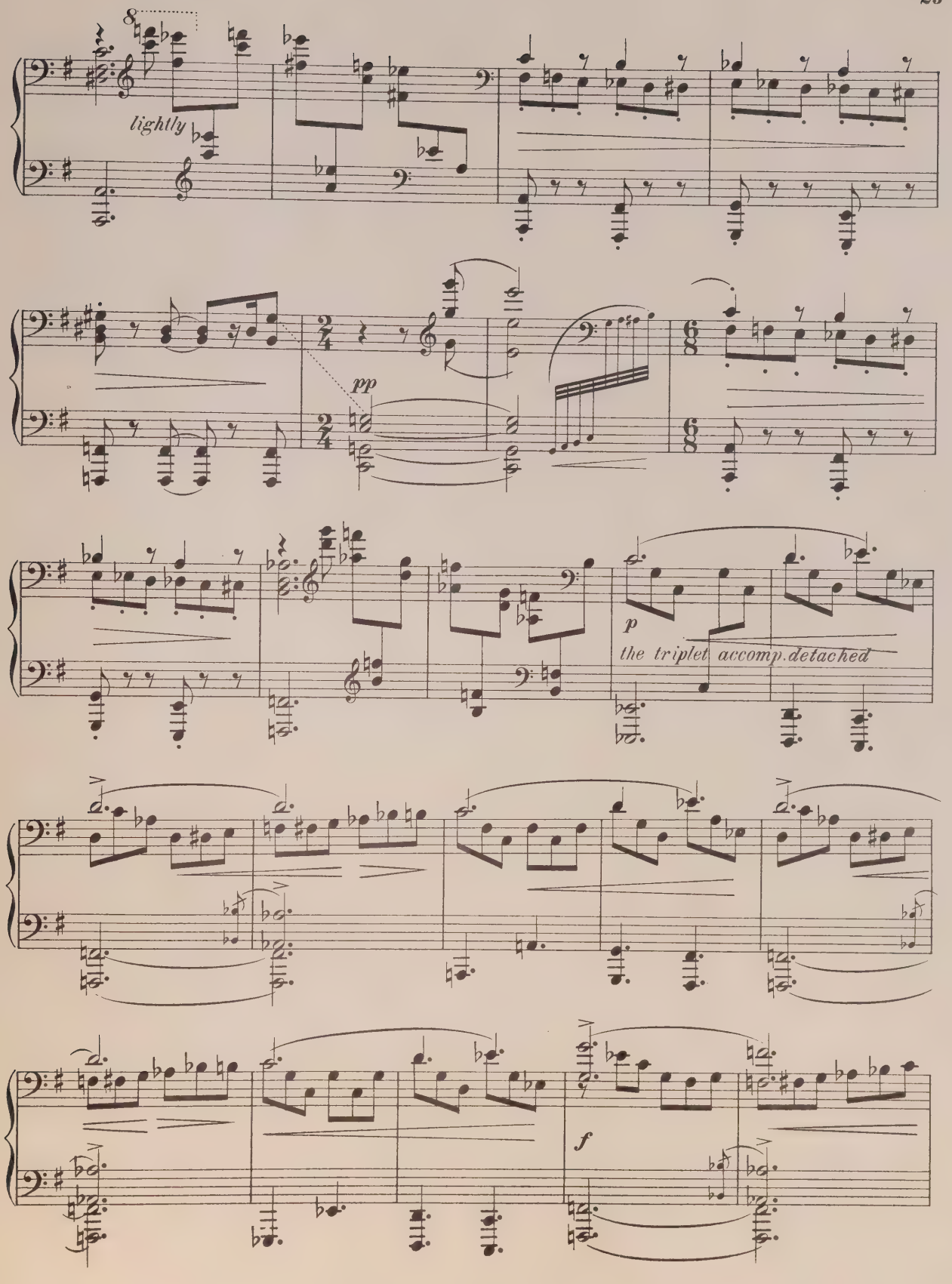

broad and emphatic.
ff
8
ret.
p
pp
ret.
pp
ppp
8
pppp

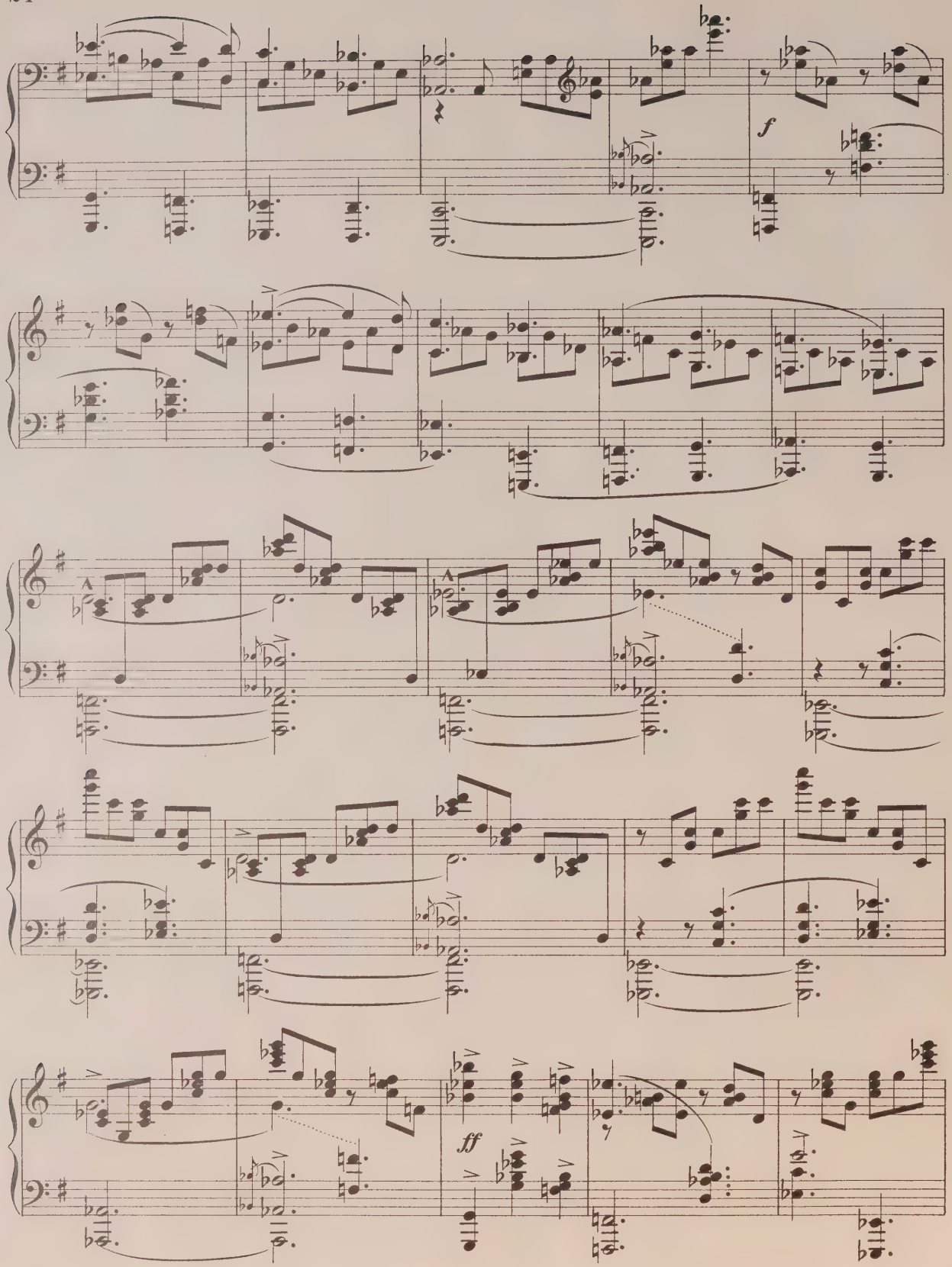
III.

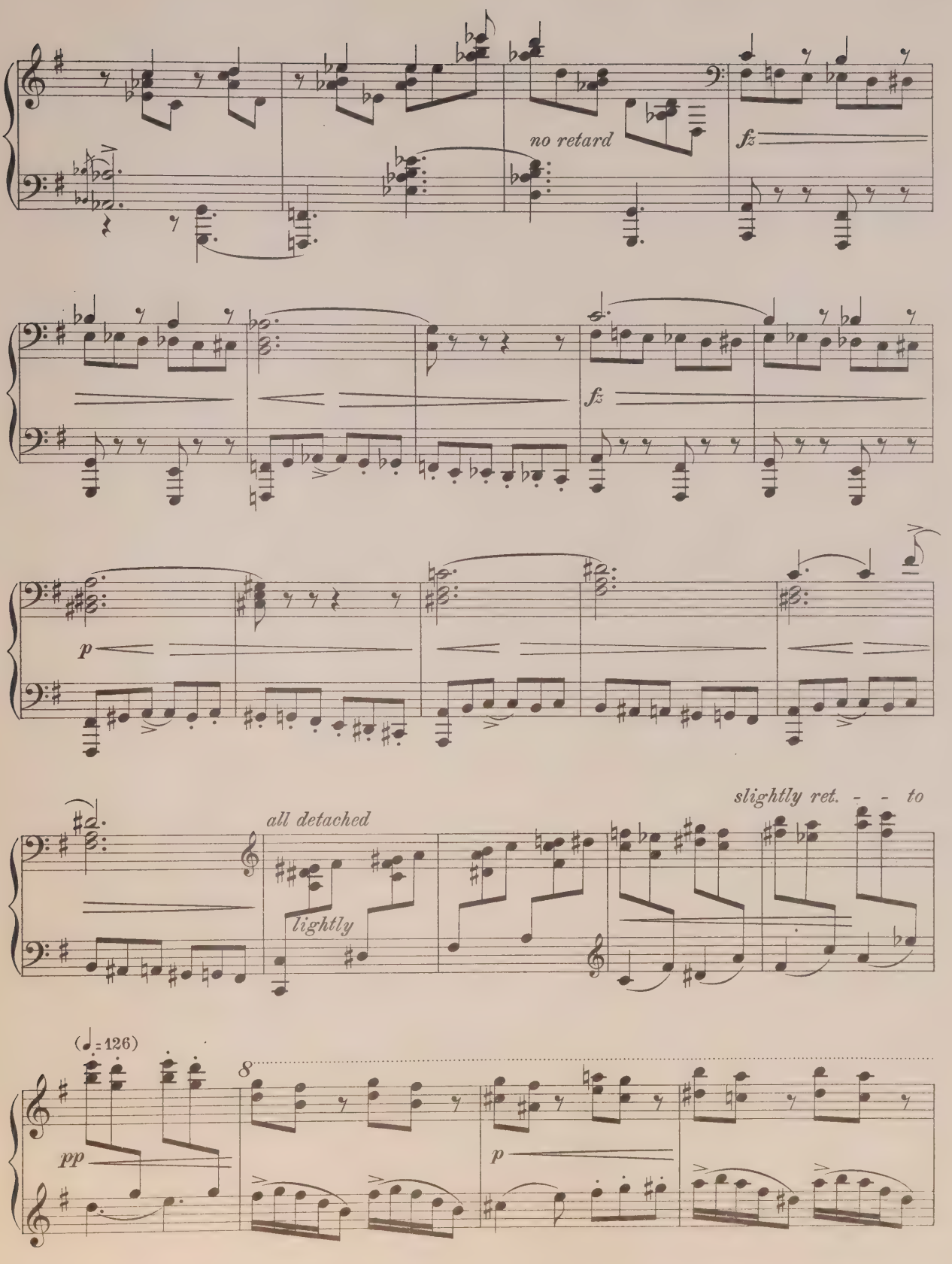

Very swift and fierce.
Molto Allegro con fuoco.
♩ = about / circa 152.
mf
pppp
ppp
pp

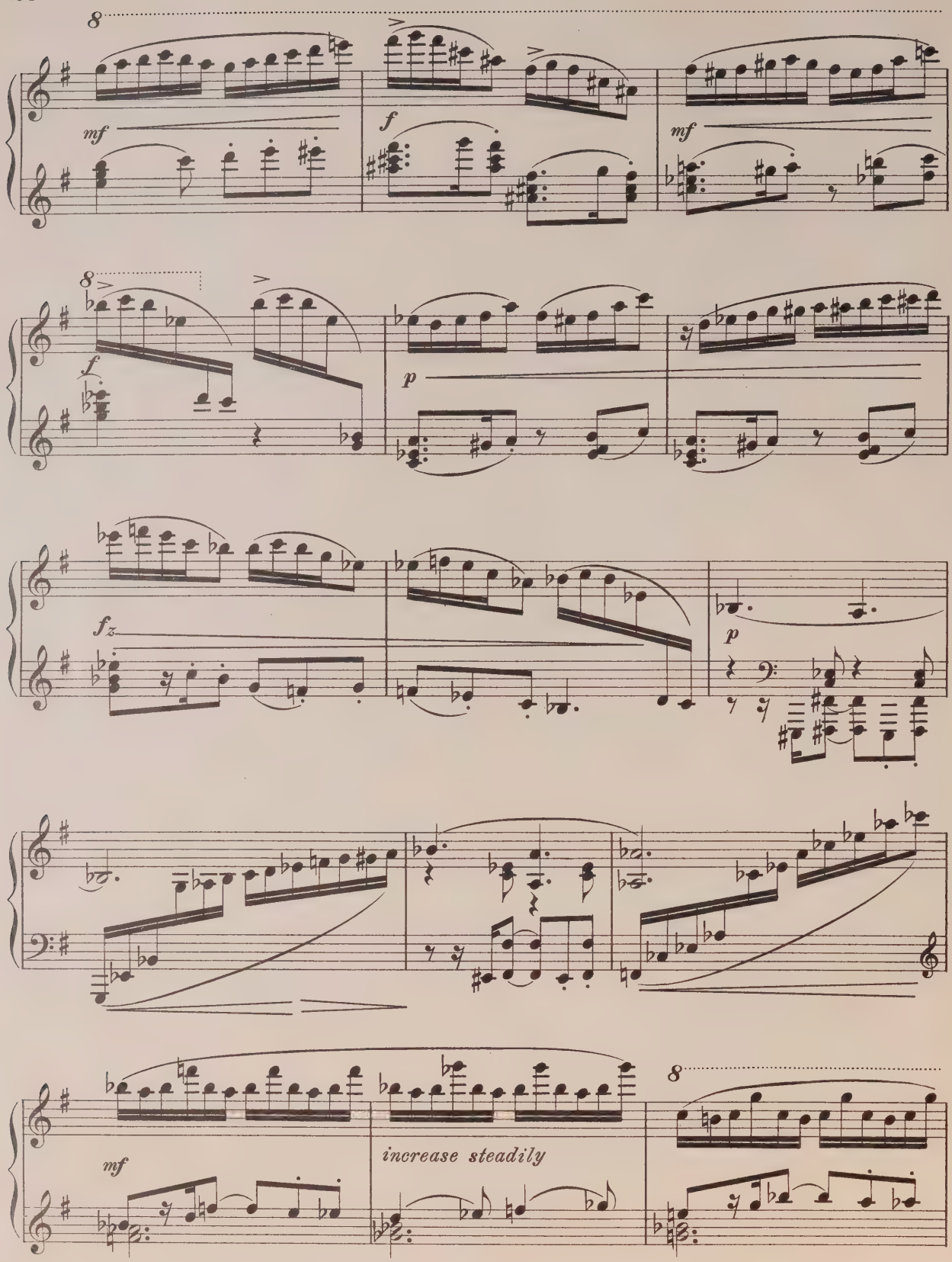

p
f
ff
very lightly
tr
p
f
tr
8
ff very emphatic

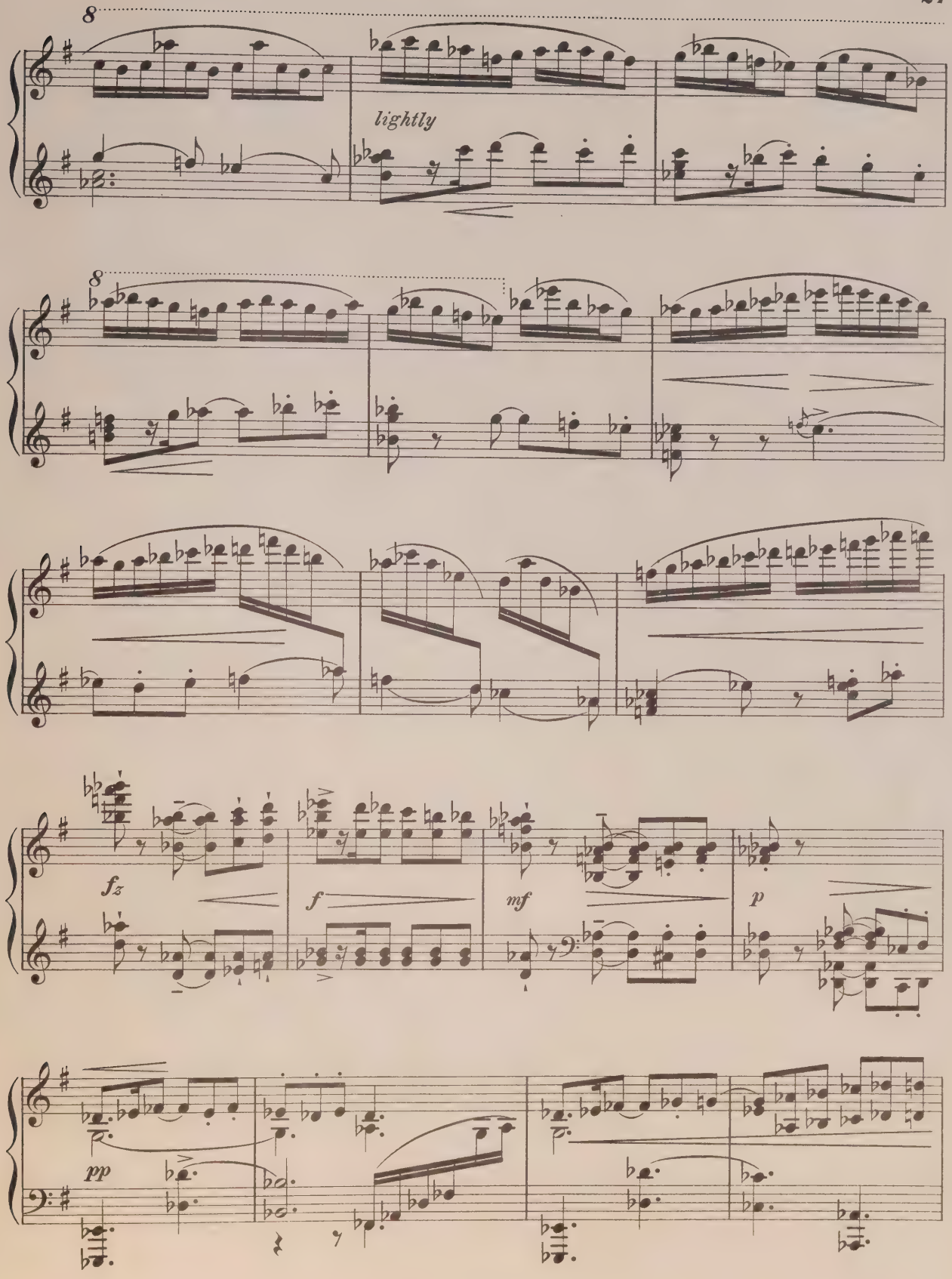

diminish
mf
gradually dimi-
nish
p
pp
ppp
f
p
f
8
lightly

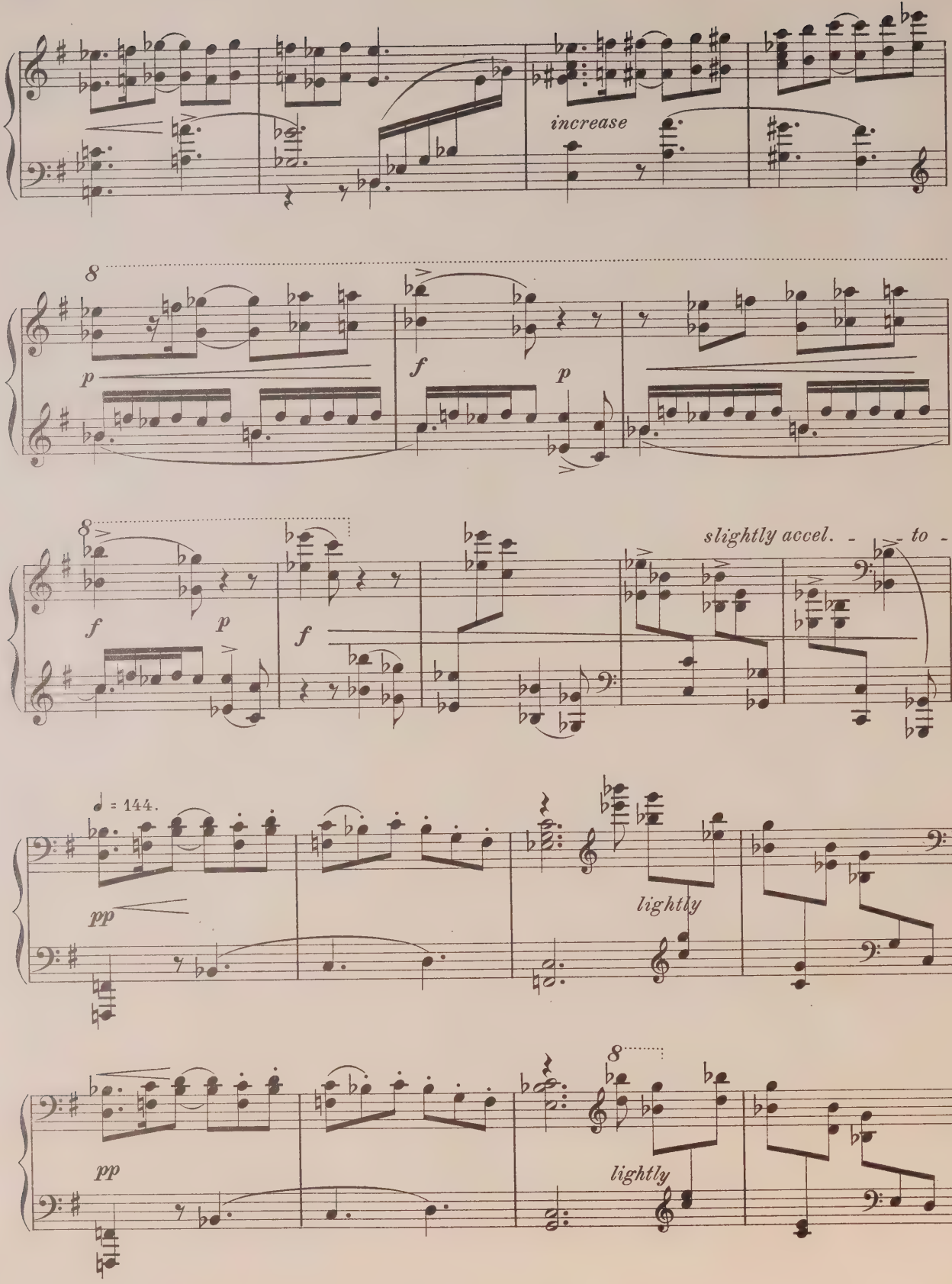

8
lightly
pp
p
the triplet accomp. detached
f

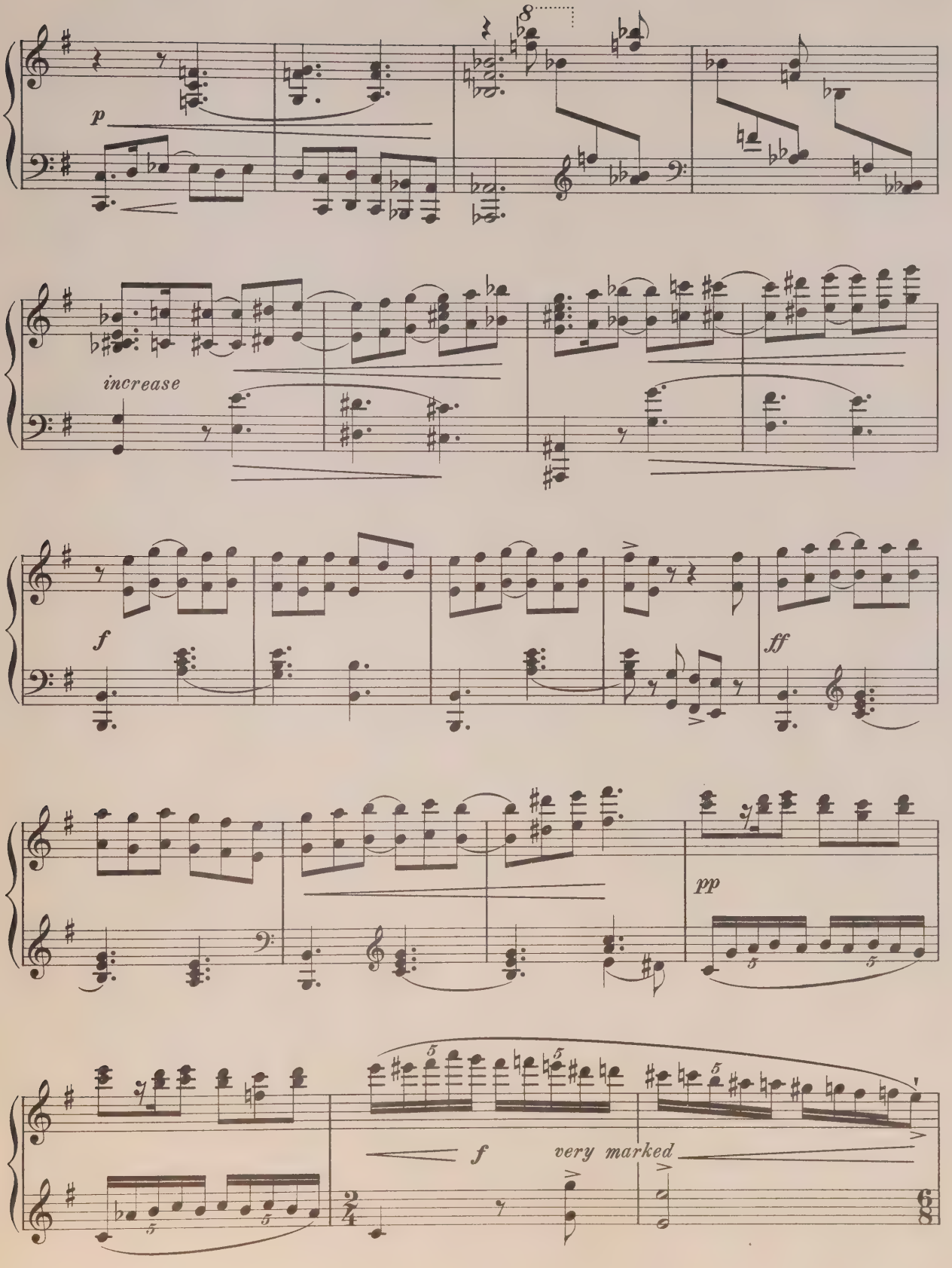

f
ff

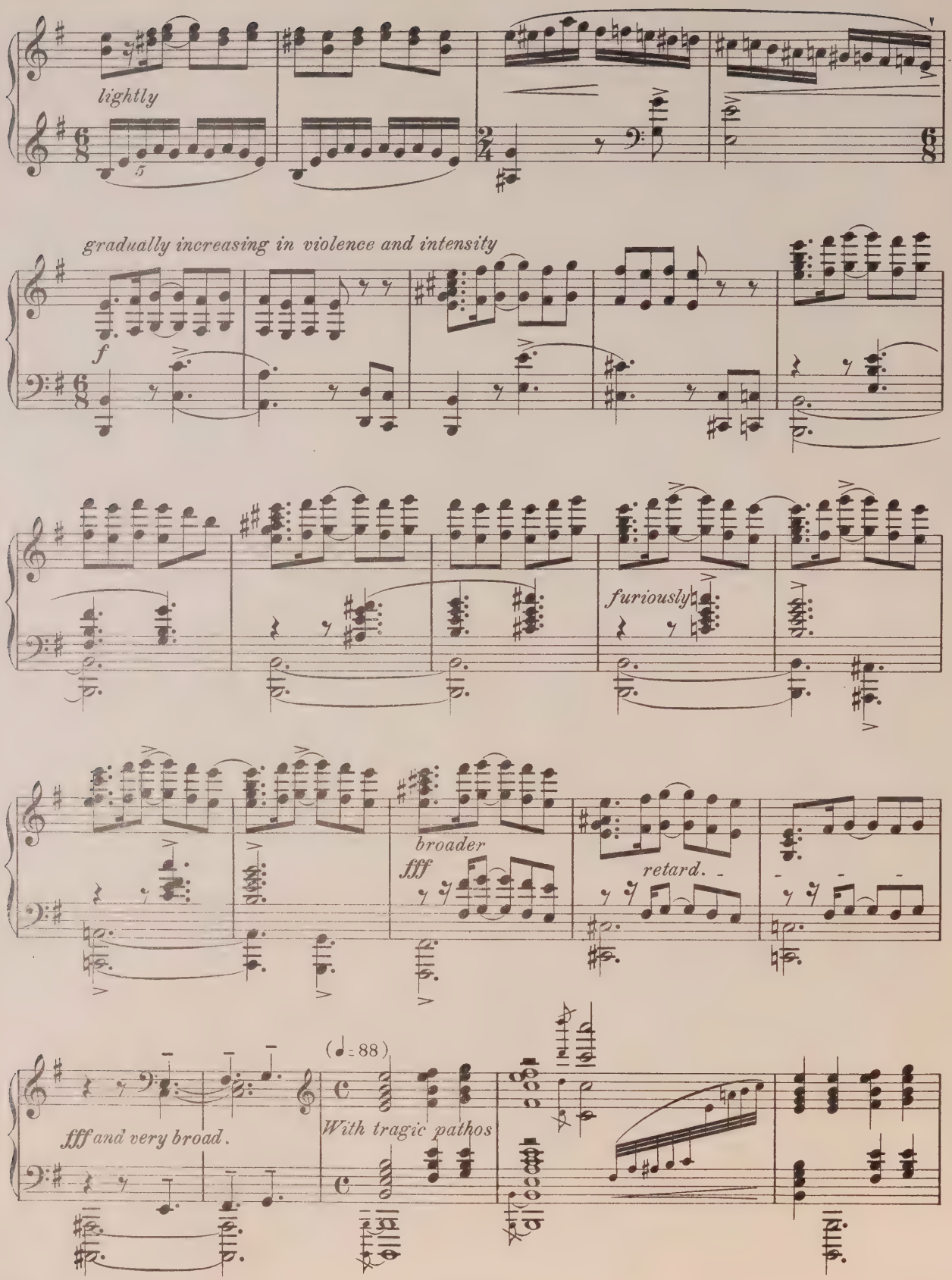

no retard
fz
fz
p
all detached
lightly
slightly ret. - - to
(♩= 126)
8
pp
p

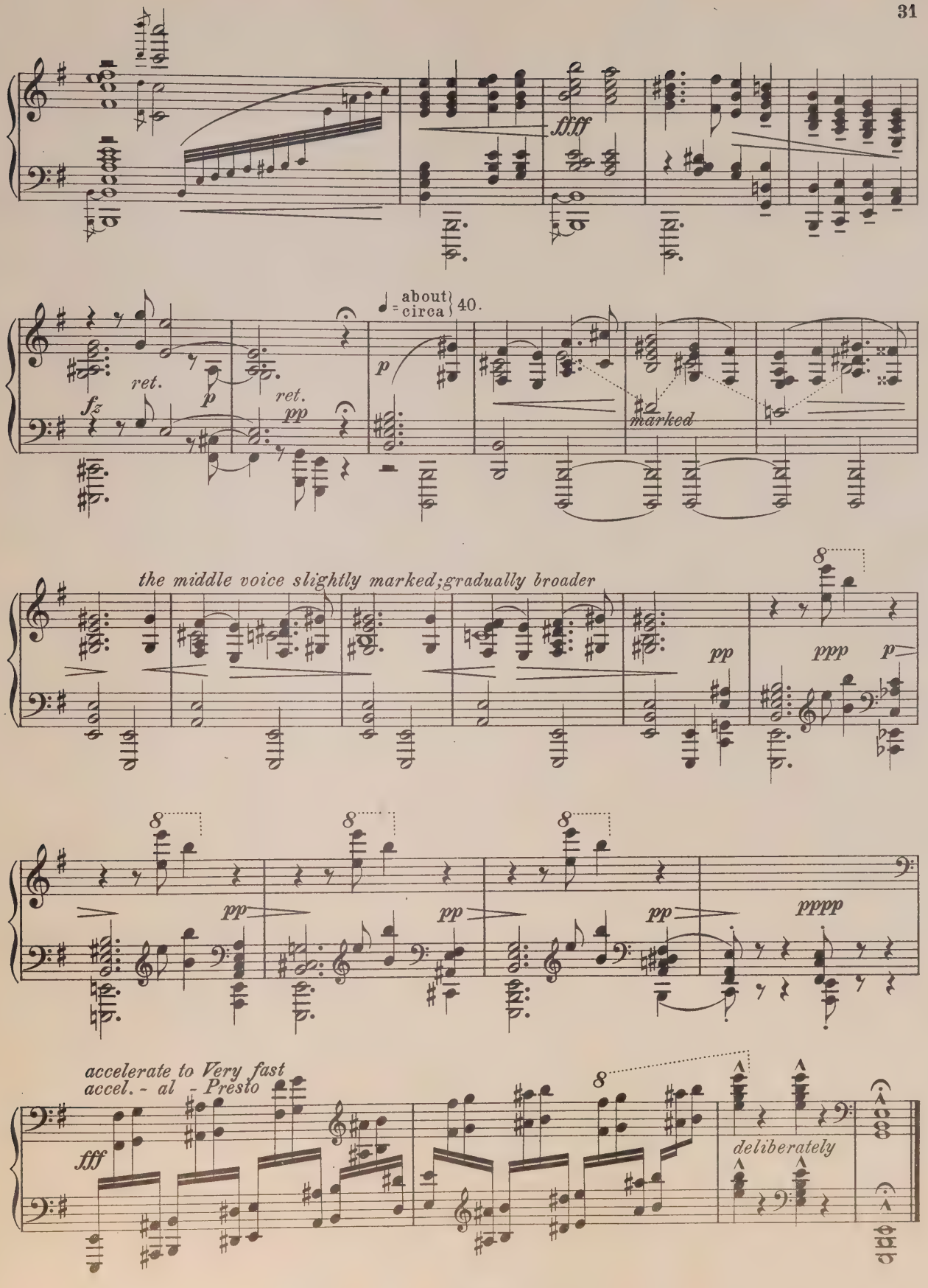

8
mf
f
mf
8
f
p
fz
p
mf
increase steadily
8


8
lightly
8
fz
f
mf
p
pp


increase
8
p
f
p
8
f
p
f
slightly accel. - - to -
♩ = 144.
pp
lightly
8
pp
lightly


8
p
increase
f
ff
pp
f
very marked


lightly
gradually increasing in violence and intensity
f
furiously
broader
fff
retard.
(♩= 88)
fff and very broad.
With tragic pathos


ffff
about
circa
40.
ret.
fz
p
ret.
pp
p
marked
the middle voice slightly marked; gradually broader
pp
ppp
p
pp
pp
pp
pppp
accelerate to Very fast
accel. - al - Presto
fff
deliberately

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My Love and I, You love me not! In the sky, where stars are glowing, Night-Song, The Chain of Roses.		
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Six Love Songs. Op. 40	3	0
Sweet Blue Eyed Maid, Sweetheart tell me, Thy Beaming Eyes, For Sweet Love's Sake, O Lovely Rose, I ask but this.		
The Beaming Eyes (separately) D, E♭, F&G	1	6
Two Songs from Op. 40.		
No. 1. O Lovely Rose... } Two Keys No. 2. Sweetheart tell me } each	2	0
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Songs—*contd.*

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Eight Songs—*Contd.*		
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Long ago, Sweetheart mine, The Swan bent low to the Lily, A Maid Sings Light, As the Gloaming Shadows creep.		
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Thy Beaming Eyes, The Swan bent low, O Lovely Rose, Deserted, Slumber Song, A Maid sings light.		

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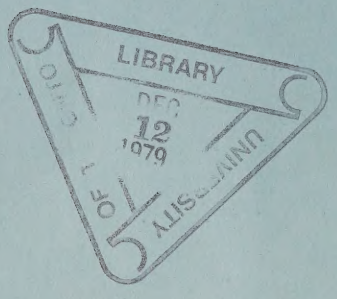
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